Academic Program Review

ACADEMIC YEAR	2013-2014	☐ Basic Skills ☒ Transfer ☐ Career Technical Education (CTE)
PROGRAM	Art	
DEPARTMENT	Department Humanities	
DIVISION	Division Arts, Letters & Learning Services	
SUBMITTER	Carol Hegarty	

I. INSTITUTIONAL GOALS

INSTITUTIONAL GOAL **1**	**INSTITUTIONAL MISSION AND EFFECTIVENESS** – The College will maintain programs and services that focus on the mission of the College supported by data-driven assessments to measure student learning and student success.
INSTITUTIONAL GOAL **2**	**STUDENT LEARNING PROGRAMS AND SERVICES** – The College will maintain instructional programs and services which support student success and the attainment of student educational goals.
INSTITUTIONAL GOAL **3**	**RESOURCES** – The College will develop and manage human, technological, physical, and financial resources to effectively support the College mission and the campus learning environment.
INSTITUTIONAL GOAL **4**	**LEADERSHIP AND GOVERNANCE** – The Board of Trustees and the Superintendent/President will establish policies that assure the quality, integrity, and effectiveness of student learning programs and services, and the financial stability of the institution.

II. PROGRAM GOALS

A. PAST – EVALUATION OF PREVIOUS CYCLE OBJECTIVES/PROGRAM GOALS (SET IN PREVIOUS YEAR)

List your previous objectives/goals and associated Institutional Goals. All program goals must address at least one of the institutional goals.

PAST PROGRAM GOALS (Describe past program goals.)	INSTITUTIONAL GOAL(S) (Check all that apply.)

1	PAST PROGRAM GOAL #1	INSTITUTIONAL GOAL(S)
	Identify Program Goal from Last Program Review: A goal was to rewrite the course outline of record for Art 110 Design I (2D design) to meet perimeters set by the Chancellor's office. Exploration of 2D techniques needed to be added to the course. The Course Outline of Record was revised and accepted.	☒ 1 ☒ 2 ☐ 3 ☐ 4
	☒ Met ☐ Partially Met ☐ Not Met **Provide detail on any improvements/effectiveness and detail status on those not fully met:**	

2	PAST PROGRAM GOAL #2	INSTITUTIONAL GOAL(S)
	Identify Program Goal from Last Program Review: A goal was to meet art students' demand for more variety of studio art classes and more sections, closer to the selection and breadth we were offering in years prior to the budget cuts of 2010. The number of sections offered to students was diminished due to the retirement of a tenured art faculty in June 2012, and because of budget cuts and lack of appropriate classroom space. One adjunct art faculty was hired to help cover the need for drawing classes. Drawing I is highly impacted, but only one section may be offered due to lack of faculty. While the adjunct art faculty covers key drawing classes, art students continue to lack choices such as watercolor, life drawing, ceramics, sculpture, and history of modern art.	☐ 1 ☐ X2 ☐ 3 ☐ 4
	☐ Met ☒ Partially Met ☐ Not Met **Provide detail on any improvements/effectiveness and detail status on those not fully met:** Drawing classes are taught by a newly hired adjunct. Watercolor was taught in summer 2013, the first time since 2009.	

3	PAST PROGRAM GOAL #3	INSTITUTIONAL GOAL(S)

	Identify Program Goal from Last Program Review: A goal was to meet student demand for art history classes and regularly offer Art 100, 102, 104 and 106 to provide choices to students. Loss of art faculty has resulted in less choice of art history courses and numbers of sections. Loss of online hybrid art history classes (Art 100, 102 and 104) has resulted in diminished options for students, especially those who cannot attend daytime classes. Hum 100, Art 104, History of Modern Art, and Art 106, Women Artists, continue to not be offered because current faculty are focussed on Art 100 and Art 102. Over several years, two art history adjuncts have been lost, as well as the tenured faculty who taught Art 104, but retired in June 2012. Additional art history adjuncts are being sought, but qualified individuals have not been found. Online art history courses need to be redeveloped to offer students options for those who cannot attend during the day.	☐ 1 ☒ 2 ☐ 3 ☐ 4
	☐ Met ☐ Partially Met ☒ Not Met **Provide detail on any improvements/effectiveness and detail status on those not fully met:** The full time art history faculty member is developing the Art 100 course for online delivery. Materials are nearly finished and the faculty member has successfully completed one of the required two online preparatory courses. The ability to offer online sections will help provide choices for students, especially those who are unable to attend daytime classes.	

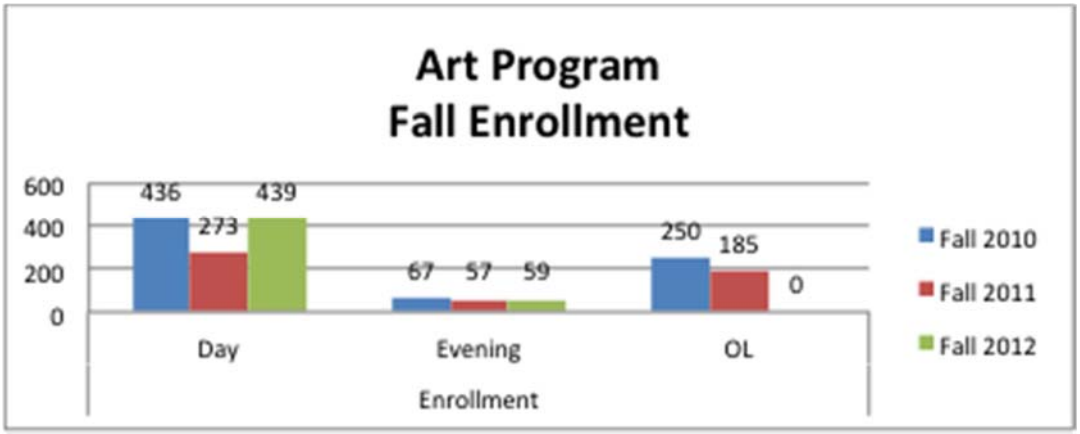
Comments:

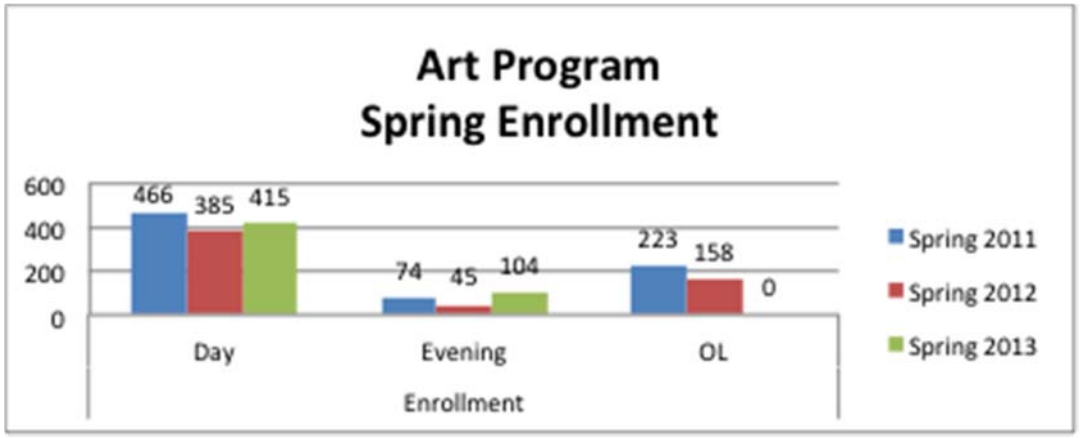
B. PRESENT – DATA ANALYSIS AND PROGRAM HEALTH

1. Summarize and analyze all disaggregated data by day, evening, gender, ethnicity, and distance education regarding enrollments, fill rates, productivity, completion, success, retention, persistence, and transfer (complete a, b, & c). ***Attach graphs or trend data***.

   a. Discuss and chart the trends in enrollment and fill rate for each program by day and evening at the program level.

   Fall and Spring enrollment are fairly comparable. There is a noticeable reduction in enrollment in Fall 2011 and Spring 2012. Art 100, 102 and 104 were popular hybrid online courses, gaining enrollment of 250 students in Fall 2010. Enrollment dropped to zero when the online program was discontinued. Some evening classes (including a section of Art 102) were added in Spring 2013 to try to make up for that loss, resulting in a rise from 45 evening students in Spring 2012 to 104 students in Spring 2013.





b. What are the trends in productivity? (WSCH/FTEF) The goal is 525 as per state guidelines. A low number means that we are below target levels for productivity. For example, in a small class that has a mandated cap of 15 students, the fill rate may be 100% but the productivity number (WSCH/FTEF) will be very low. A class with a cap of 40 students with a 100% fill rate will have a productivity number close to or above 525.

Term	Enroll	Fill	Sec-tions	Mass Cap	Avg Class Cap	Avg Class Size	FTES	FTEF	WSCH/FTEF	Success	Retention	Day Classes	Extended Day Classes	Online Classes
Fall 2010	753	121%	25	624	24.96	30.12	96.11	7.05	511.89	73%	89%	19	6	7
Fall 2011	615	106%	23	578	25.13	26.74	80.93	6.38	454.37	76%	90%	20	3	6
Fall 2012	498	109%	16	458	28.63	31.13	67.64	4.91	459.76	86%	94%	13	3	0
Spring 2011	763	118%	26	648	24.92	29.35	83.01	7.31	498.67	76%	90%	20	6	7
Spring 2012	588	98%	24	598	24.92	24.5	82.62	6.71	416.31	77%	91%	22	2	6

Spring 2013	519	106%	16	488	30.5	32.44	71.53	5.18	451.3	83%	92%	12	4	0
% Change from Fall 2010 to Fall 2012	-34%	-10%	-36%	-27%	15%	3%	-30%	-30%	-10%	18%	6%	-32%	-50%	-100%
% Change from Spring 2011 to Spring 2013	-32%	-10%	-38%	-25%	22%	11%	-14%	-29%	-9%	10%	3%	-40%	-33%	-100%

WSCH/FTEF tends to drop slightly in the spring. The highest FTEF (511.89) for the Art Program was in Fall 2010 when the fill rate was at its highest, 121%, and the enrollment was at its highest, 753 students. The lowest WSCH/FTEF figure (416.31) was for Spring 2012, when the fill rate was at its lowest, 98% for the total of 588 students. Generally, the fill rate ranges from 121% to 106% - all over 100%.

The reason why the WSCH/FTEF figure isn't higher is that the studio art classes have a small cap of 18 students. Some classes take more students than that, but others do not, affecting the WSCH/FTEF figure.

The fact that the fill rate has to be over 100% to get close to the target WSCH/FTEF figure (525) shows that the art program has cap issues that need evaluation if the program is to be financially viable. Facilities will need some work to accommodate that many students at a time.

Discuss and chart the success and retention rates by day, evening (extended day), and online classes in each program and identify gaps.

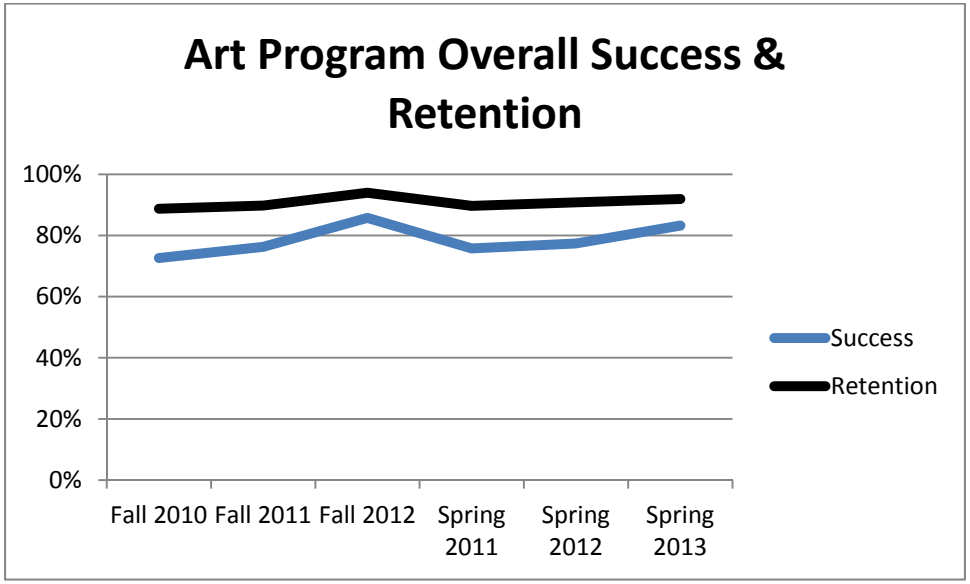
Imperial Valley College campus-wide credit courses had a retention rate of 88% and 78% success rate in Fall 2012, which is slightly higher than the California-wide retention rate of 86.6% and success rate of 70% for the same period. The college's campus-wide retention rate was 86.6% and its success rate was 69% for credit courses in Spring 2012. California wide, the retention rate was 85.9% and success rate was 69.8% for Spring 2012.

The Art Program's overall retention rate for Fall 2012 was 94% and its success rate was 86%. The success rate was 8% better than

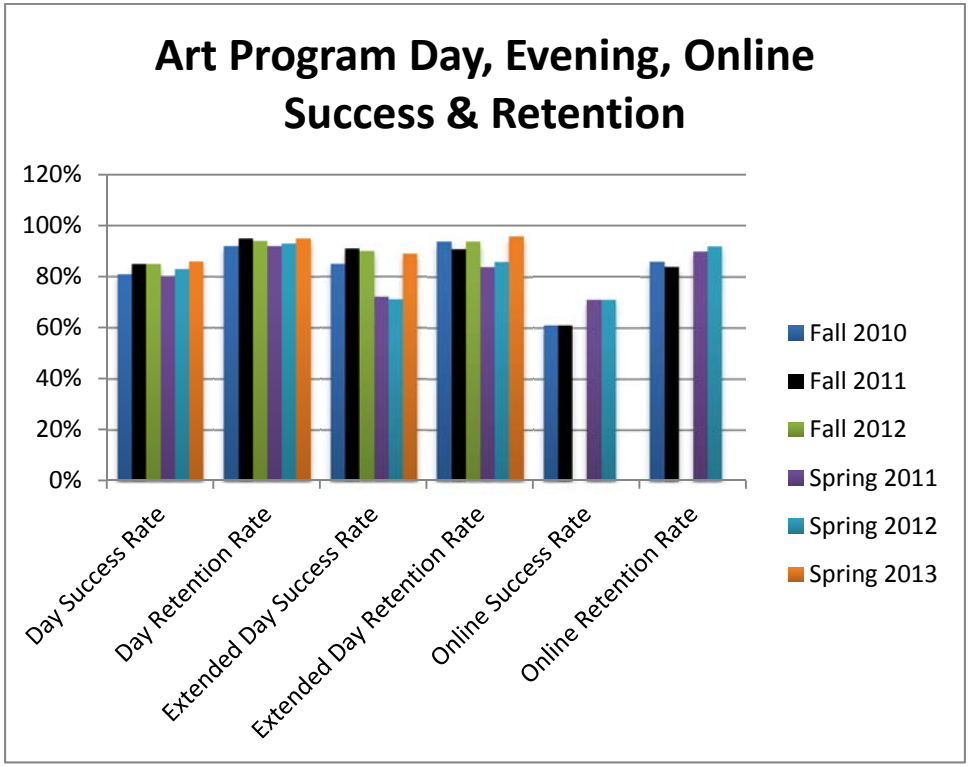
the college's campus average and 16% better than California colleges.

For Spring 2012, the Art Program's overall retention was 91% (4.4% better than college average and 5.5% than the California average) and the success rate was 77% (8% better than college average and 7.2% better than state average).

The chart below shows the Art Programs overall success and retention rates for the three-year period, Fall 2010 to Spring 2013.



The chart below shows the Art Program's success and retention rates for day, evening and online classes. Daytime classes had the highest success (80-86%) and retention (92-95%). Evening class success rate ranged from 71% to 91%, while retention ranged from 84% to 96%. Spring of 2011 and 2012 evening classes had a low success rate of 72% and 71% respectively, which is close or equal to the success rates for online classes (71%) at that same time. The lowest success rates for online classes were 61% for Fall 2010 and Fall 2011. There were no online class offerings in Fall 2012 and Spring 2013.


Art Program Day, Evening, Online Success & Retention
120%
100%
80%
60%
40%
20%
0%
Day Success Rate
Day Retention Rate
Extended Day Success Rate
Extended Day Retention Rate
Online Success Rate
Online Retention Rate
Fall 2010
Fall 2011
Fall 2012
Spring 2011
Spring 2012
Spring 2013

c. Discuss and chart the success and retention rates in each program and identify gaps for five ethnic groups. (African-American, White, all Hispanics, Other, Unknown).

Success and retention for ethnic groups does not seem to reveal any trends. Fall 2010 included two African-American students who were retained, but neither was successful. These were the only two declared African-American students in the three-year period. There were two white students in Fall 2010 and one was successful, the other was not. The largest group is all Hispanics as seen in the table below, with success and retention rates ranging from 33-100%.

ART	African-Am			Hispanic			Mexican, M.A.		
Term	#	Success	Retention	#	Success	Retention	#	Success	Retention
Fall 2010	2	0%	100%	19	89%	100%	4	50%	100%
Fall 2011				18	67%	83%	8	75%	100%
Fall 2012				13	77%	85%	4	50%	50%
Spring 2011				23	70%	83%	8	88%	88%
Spring 2012				15	67%	73%	3	33%	33%
Spring 2013				18	89%	94%	3	100%	100%
Totals	2	0%	100%	106	76%	87%	30	70%	83%

ART	Other			White		
Term	#	Success	Retention	#	Success	Retention
Fall 2010				2	50%	100%
Fall 2011						
Fall 2012						
Spring 2011				1	100%	100%
Spring 2012				1	100%	100%
Spring 2013				1	100%	100%
Totals	0	NA	NA	5	80%	100%

d. Discuss the trends in the number of degrees or certificates awarded, if applicable. (You may be able to expand more about this in B.3 below.)

The program is healthy and stable, graduating 15 students in three years. This is consistant with previous program reviews.

e. What program changes, if any, will you recommend that you expect would have a positive effect on your students in your program, if applicable?

Developing a schedule that consistently rotates in necessary classes so student may plan their schedules would be most helpful. Art studio classes are occasionally offered in summer, but not often enough to promote them or for students to plan to take them, resulting in low enrollment. High school art instructors contact the chair about summer art studio classes, but again, because these are offered so inconsistently, and if they are offered, without enough time to promote them, that students don't have enough time to make the decision (or budget) to enroll. It seems a moot point to promote classes that typically run with over 100% fill rate during the regular academic year.

Art studio classes meet in a room that was not designed for art classes, causing facilities issues. This needs to be addressed. (Goal 2) Art history classes do not have designed classroom space, which means that some of the classes meet in rooms with inadequate audiovisual equipment, such as small screens and projectors that do not project true color or detail.

2. Summarize revisions, additions, deletions, or alternate delivery methods to courses and/or program based on the last program review.

The retirement of a full time faculty member in Spring 2012 has resulted in fewer sections of art history courses, including Art 104, History of Modern Art. A part time faculty member was hired to cover two drawing sections. The loss of an adjunct faculty member teaching ceramics and sculpture and lack of properly designed and functional facilities for these specialized mediums, has caused these courses to be made inactive.There is a need for the renovation of current studio space and more art classroom space that is designed for art making processes. Overall, this has lead to a reduction in enrollment -34% from Fall 2010 to Fall 2012 and -32% from Spring 2011 to Spring 2013.

Ceramics (Art 140, 240, 242), Sculpture (Art 150), Life drawing (Art 130, 230) have been made inactive. Decisions on whether to

bring these back or delete them will need to be made in the next three years. Exploration of Painting Techniques (Art 228) and Career Preparation in the Visual Arts (Art 280) were deleted. Due to the growing importance of digital photography, a digital photography course is planned. Art 100 online or hybrid is planned.

3. Evaluate the program's viability by addressing program completion, size (FTES), projections (growing/stable/declining), and quality of outcomes. For CTE programs, also include labor market projections, placement, and performance on external testing/exams (i.e. ASE, NABCEP) and industry-recognized credentials, placement, and performance on external testing or exams (NCLEX, ASC, NAP).

   The fact that the fill rate has to be over 100% to get close to the target WSCH/FTEF figure shows that the art program has cap issues that need evaluation if the program is to be financially viable. Facilities will need some work to accommodate that many students. Projections seem to be stable with some possibility for growth, depending on faculty and facilities.

C. FUTURE – LIST OF "SMART" (SPECIFIC MEASURABLE ATTAINABLE RELEVANT TIME-LIMITED) PROGRAM OBJECTIVES FOR NEXT ACADEMIC YEAR TO ADDRESS PROGRAM IMPROVEMENT, GROWTH, OR UNMET NEEDS/GOALS. ALL PROGRAM GOALS MUST ADDRESS AT LEAST ONE OF THE INSTITUTIONAL GOALS.

FUTURE PROGRAM GOALS (Describe future program goals. List in order of budget priority.)	INSTITUTIONAL GOAL(S) (Check all that apply.)

1	FUTURE PROGRAM GOAL #1 Budget Priority #1	INSTITUTIONAL GOAL(S)
Identify Goal: Meet student demand for more sections of art history, drawing, and choices such as watercolor, figure drawing, etc. through adding faculty.		☐ 1 ☒ 2 ☐ 3 ☐ 4
Objective: Offer more sections of art history, drawing, and more choices such as watercolor, figure drawing, sculpture, ceramics, and history of modern art. Hire a full time tenure track art faculty member to replace the full time tenured faculty who retired. Continue search for art history and art adjunct faculty.		
Task(s): Hire a full time art faculty member.		
Timeline: Fall 2014		

EXPENSE TYPE	FUNDING TYPE		RESOURCE PLAN (Check all that apply.)	BUDGET REQUEST
☐ One-Time ☒ Recurring	☐ Categorical Specify:	☒ General Fund	☐ Facilities ☐ Marketing ☐ Technology ☐ Professional Development ☒ Staffing	$80,000

2	FUTURE PROGRAM GOAL #2 Budget Priority #2	INSTITUTIONAL GOAL(S)
Identify Goal: Provide students with more art studio classroom space of appropriate quality to accommodate more sections, particularly of drawing.		☐ 1 ☒ 2 ☒ 3 ☐ 4
Objective: Renovate room 1306 into an appropriate studio art facility containing two classrooms instead of one.		
Task(s): The current art studio is basically an open shop/warehouse. It needs to be framed into a space with drywall/drop ceiling and movable divider wall. The second floor attic/loft space should be walled off as it is a safety hazard, makes the room difficult to heat and air condition, retains unnecessary dust, and makes the room difficult to light properly. A drop ceiling will lighten and brighten the space and reduce air volume for HVAC. In stall skyllights for natural light or full spectrum light for color correctness. Among other needed items are a larger sink, better lighting, cleaned up storage spaces.		
Timeline: As soon as possible.		

EXPENSE TYPE	FUNDING TYPE		RESOURCE PLAN (Check all that apply.)	BUDGET REQUEST
☒ One-Time ☒ Recurring	☐ Categorical Specify:	☒ General Fund Bond funds	☒ Facilities ☐ Marketing ☐ Technology ☐ Professional Development ☐ Staffing	$175,000 Estimate

3	FUTURE PROGRAM GOAL #3 Budget Priority #3	INSTITUTIONAL GOAL(S)
Identify Goal: Promote gallery, expand programming. Expand gallery hours through hiring someone to gallery sit.		☐ 1 ☒ 2 ☒ 3 ☐ 4
Objective: Offer students and the public access to more speakers, films, music and other events. This would be for enrichment for students, the campus community and community at large, and professional development for faculty and staff.		
Task(s): Procure funding to pay for speakers, allow for film showings, and live music and other performances and events. Hire someone to gallery sit for 15 hours a week, at $8 an hour.		
Timeline: Next academic year, 2014-2015 and every year thereafter.		

EXPENSE TYPE	FUNDING TYPE		RESOURCE PLAN (Check all that apply.)	BUDGET REQUEST
☐ One-Time ☒ Recurring	☐ Categorical Specify:	☒ General Fund	☐ Facilities ☒ Marketing ☐ Technology ☒ Professional Development ☒ Staffing	$9,000.00

TOTAL BUDGET REQUEST	$264,000.00

1. How will your enhanced budget request improve student success?

The three program goals are linked and together provide expanded opportunities for students to learn about a range of art endeavors.

Students need a breadth of experience, not just limited classes, particularly in art, a subject that leads to a variety of careers. More faculty is needed to offer the necessary classes.

The gallery has the potential to expose students to professionals who are prominent and active in the broad field of art and the arts, including literature, music, film, etc. Students cannot succeed in these fields unless they have this type of access in a real and tangible way, meaning not just from textbooks. There is no substitute for live, interactive events with experts. This would benefit the whole community. The arts enrich the lives of everyone, bringing a higher quality of life. Thus, investment in the arts is a benefit for all students, not just those who major in the arts.

Proper facilities are critical in training students and preparing them for transfer. Most high schools have better facilities than the art studio room (1306). The facilities provide the means for teaching students proper art methods, hygiene, solvent and chemical handling and disposal, as well as evaluation of artwork with critique space.

Comments: Additionally, art history classes should be assured of a large unobstructed screen (or two) on which to project images. The equipment needs to be fully functional at all times. Projectors need to be of the highest quality for detail and color correctness. This is not always the case, even with the new SMART classrooms, and continues to be a challenge.

III. INSTITUTIONAL STUDENT LEARNING OUTCOMES (ISLOs)

ISLO 1	COMMUNICATION SKILLS
ISLO 2	CRITICAL THINKING SKILLS
ISLO 3	PERSONAL RESPONSIBILITY
ISLO 4	INFORMATION LITERACY
ISLO 5	GLOBAL AWARENESS

IV. PROGRAM LEARNING OUTCOMES (PLOs)

PROGRAM LEARNING OUTCOMES (Describe learning outcomes.)	**ISLO(S)** [Link PLO to appropriate ISLO(s).]

PLO 1	**PROGRAM LEARNING OUTCOME #1**	**ISLO(S)**
	Identify Program Outcome: Critically analyze, interpret, and evaluate works of art.	☒ ISLO 1 ☒ ISLO 2 ☐ ISLO 3

	Measurable Outcome Summary: Dr. Kelly collected data on 5 Art 100 classes taught during the Fall 2009 semester. Three classes were online and two were face-to-face. I examined the section of the Midterm where students were asked to identify famous works of art from the ancient times. I was surprised to discover that the Bull-headed lyre from the ancient Mesopotamians was missed more that any other work of art in both my online and my face-to-face classes. 19% of the face-to-face classes missed it and 48% of my online classes missed it. This is in comparison to 01% who missed the Pyramids in my face-to-face classes and 10% who missed the Pyramids in my online classes. Carol Hegarty: Of 98 total students, both online and face to face, 89.19% submitted opinion papers; 92.86% were A's, 2.68% were Bs, 2.68% were Cs, 1.78% were Fs due to being short - only a few sentences.	☒ ISLO 4 ☒ ISLO 5
	☒ Met ☐ Partially Met ☐ Not Met **Provide detail on any improvements/effectiveness and detail status on those not fully met:**	

PLO 2	PROGRAM LEARNING OUTCOME #2	ISLO(S)
	Identify Program Outcome: Develop a foundation of art skills and a high level of craftspersonship by utilizing a variety of tools and technologies associated with the visual arts.	☐ ISLO 1 ☒ ISLO 2 ☒ ISLO 3 ☐ ISLO 4 ☒ ISLO 5
	Measurable Outcome Summary: Of 164 students there were: 100 A's, 41 B's, 4 C's, 10 D's, and 8 F's.	
	☒ X Met ☐ Partially Met ☐ Not Met **Provide detail on any improvements/effectiveness and detail status on those not fully met:**	

PLO 3	PROGRAM LEARNING OUTCOME #3	ISLO(S)
	Identify Program Outcome: Use a diverse range of global events to express personal ideas and opinions through artwork.	☒ ISLO 1 ☒ ISLO 2 ☒ ISLO 3 ☐ ISLO 4 ☒ ISLO 5
	Measurable Outcome Summary: Of 164 students there were: 100 A's, 41 B's, 4 C's, 10 D's, and 8 F's.	
	☒ X Met ☐ Partially Met ☐ Not Met **Provide detail on any improvements/effectiveness and detail status on those not fully met:**	

***** ATTACH PLO/SLO GRID *****

SLO Grid						
Course	units	# SLOs Identified	SP 2011	SP 2012	SP 2013	SP 2014
ART 100	3	3	1	2	3	
ART 102	3	3	1	2	3	
ART 104	3	3		1	no classes	no classes
ART 120, 122, 220, 222	3	3 each			1 each	
ART 124, 126, 224, 226	3	3 each	1	2	3	
ART 110	3	3	1	2	3	
ART 112	3	3	1	2	3	
ART 160	3	3	1	2	3	
ART 170, 270	3	3	1	2	3	
ART 260	3	3	1	2	3	
ART 262, 263, 264	3	3	no classes		1	
ART 270	3	3	1	2	3	
Student Learning Outcomes Assessment:						
All SLOs have been identified and most classes have had three assessed.						
SLO assessments are done in spring semesters.						

PLO Grid					
Program	**PLOs Identified**	**SP 2011**	**SP 2012**	**SP 2013**	**SP 2014**
ART	**7**	1	2	3	